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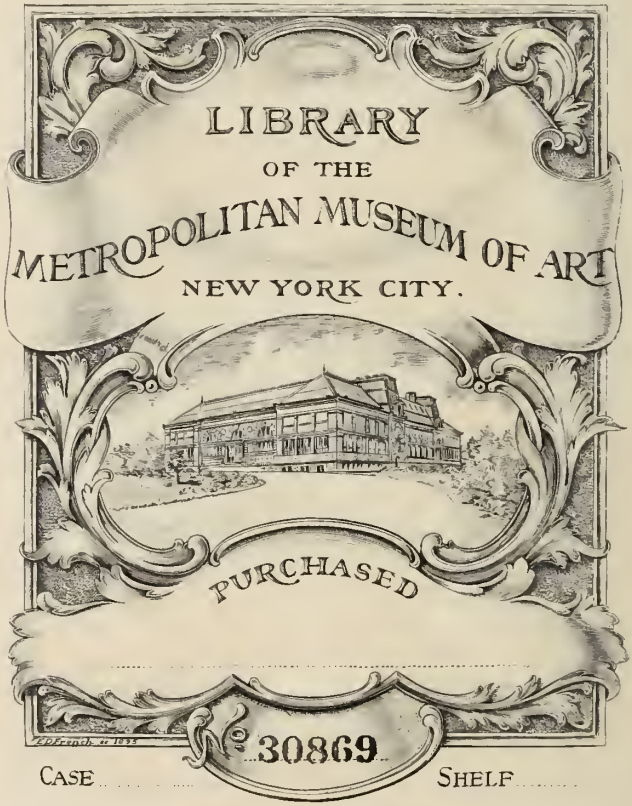

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View, April 18th No. 19 Sale April 21st

Japanese Color Prints, Stencils, Ancient Brocades, Sword-Guards and a few Chinese Paintings on Glass

Collected by A Connoisseur

More interesting for their decorative value than as merely rare or as examples of the great artists whose works are sometimes prohibitive in price. There are no prints too bright in color, and they are largely divided into two classes—some of brown tones, and others with color yet not too bright, especially the Triptych prints. The Brocades and Chinese Paintings on glass are very decorative and suitable for many uses in studios, country houses and interiors. The Stencil Trays show the attractive use of this skilful work, and they can also be adapted for shades and over-window pieces to good advantage.

To be sold at auction
FRIDAY EVENING, APRIL 21, 1916
at 8:15 o'clock

Public Exhibition from April 18, 1916,
also on Thursday Evening, before the sale,
from 8 to 10 o'clock.

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

JAPANESE COLOR PRINTS

Ancient Brocades, Stencils, Sword Guards, and a few Chinese Paintings on Glass

Collected by a Connoisseur

Sale Friday Evening, April 21, 1916 at 8:15 o'clock

HIROSHIGE, 1797-1858.

1. KANDA MIOZIN TEMPLE. Yedo Meisho Series.
2. TRAVELLERS MAKING A BONFIRE. Half-block Tokaido.
3. VIEW OF OISO HARBOR. Half-block Tokaido.
4. ON THE WAY TO FUKURAI. Half-block Tokaido set.
5. STREET SCENE AT FUCHU. Moonlight. The same.
6. HILLSIDE PINES AT TOTSUKA. The same.
7. HILLSIDE INN AT FUTAGAWA. Upright Tokaido series.
8. FLYING KITES OVER A RICE FIELD. Upright.
9. PILGRIMS ON THEIR WAY TO SHIBA TEMPLE.
10. TRAVELLER HURRYING TO HIRATSUKA STATION.
11. YOUNG GIRL, flowing pink robe, with Chinese musical instrument under an old Cherry Tree.
12. GODDESS OF THE SEA AND HER PALACE.
13. BLUE AND PINK MORNING GLORIES. Narrow panel.
14. PLUM BLOSSOMS. Companion to the preceding.
15. FAN PRINT, Sparrow on spray, black and grey.
16. CHERRY BLOSSOM TIME IN SHIBA PARK.
17. STREET IN THE YOSHIWARA, cherry season, night.
18. OFFICIALS SALUTING DAIMIO'S PROCESSION.

PAINTINGS AND PRINTS OF VARIOUS SCHOOLS.

19. NADESHIKO FLOWERS in red and pink.
    A very rich example of the Tosa School Painting.
20. DEER AND AUTUMN FLOWERS. Tosa School Painting.
21. TOSA SCHOOL PAINTING. Poet on the Verandah.

22. HYDRANGEA AND SENSITIVE PLANT. Charming Water-color.

23. CHRYSANTHEMUMS. Clever painting of the Tosa School.

24. BEE AND MORNING GLORY.

25. LACQUER PAINTING. Kano School. Fuji towering over a village.
An interesting medium.

26. KANO SCHOOL LACQUER PAINTING. Landscape.

27. DECORATIVE FLOWER AND BIRD PANEL. Two birds on a blossoming apple branch above a well.

28. CARP. Original drawing. Signed.

KUNISADA, 1786-1864.

29. LADY WITH A SAMISEN. Mounting the steps.

30. MAID CARRYING BOXES. Narumi Station. The half-block upright Tokaido series.

31. LADY HOLDING HER BLUE DRESS, her obi of black.

32. DAIMIO PLAYING THE FLUTE. He is seated on an engawa near the river under an old cherry tree. His robes of pale blue and pink with rich black finish.

33. LADY LOOKING THROUGH THE KOSHI. Graceful print.

34. MOONLIGHT OUTING. Man and two women watching fireflies flitting out of the cage on the floor.

35. YOUNG GIRL AND TWO ATTENDANTS. Grey background.

VARIOUS ARTISTS.

36. KIYONAGA. Geisha standing near an Arrow-holder. Corner restored. Hossoye-form.

37. KIYOMITSU. Girl dancing before a man seated, Slight indication of running stream and rocks. Hosso-ye form and delicate composition.

38. SHUNKO. Actor under a tree. Early coloring. Time-worn.

39. YEISHI. Man and two ladies at lunch on a verandah. The standing figure is particularly good. In two tints, old coloring, corner damaged.

40. SHIGEMASA. Boy's Festival in May, with five children. Early coloring. Signed.

41. HARUNOBU. Young girl as street vendor of Fans. Printed some years ago.

42. SHIGEMASA. Owl and Robin on a dead branch. Mounted.

43. SHUNMAN. Two ladies and a little girl on an outing trip. Accompanied by a man-servant carrying lunch. Half-block.

44. TOYOHIRO. Evening glow at Ryogoku. From the "Eight Views of Yedo." Rare landscape, but damaged.

45. SHUNKO. A Great Crowd Viewing Fireworks from Ryogoku Bridge, and from boats.
Fine orange tones in contrast with the darkness of the sky.

46. MORONOBU. Woman holding umbrella, and leading a child by the hand. Late impression. Hosso-ye form.

46A. SET OF PRINTS relating the development from the various wood blocks, showing the reproduction of a small landscape by Hiroshige. 23 sheets.
Showing the interesting printings of the black outline, and the various colors as applied until the print is finished. Valuable for collectors for reference purposes.

46B. GIRL BY TWILIGHT. Similar set. 24 sheets.

UTAMARO, 1754-1806.

47. TWO LOVERS, OSAN AND MOBEI. Half length, late issue.
Attractive in color and composition.

48. SANKATSU AND HANCHICHI. Two lovers. Good color and composition. Half lengths. Late issue.

49. SUMMER BOATING UNDER RYOGOKU BRIDGE. Orange and black tones. Time-worn.

50. CROWD OF WOMEN SHOPPING. Old tones, time-worn.

51. OIRAN IN A GORGEOUS COSTUME, standing on the Verandah.

52. TWO YOUNG GIRLS AT A GAME. Half length.

53. FLOWER ARRANGEMENT. Two-toned half print.
Artistic effect of Iris and blossoming shrub in jars as low, square well-buckets, and a well-head of bamboo staves. These "flower arrangement" prints are rare and sought for.

54. SILK CULTURE SERIES. Late impressions. 11 prints (should be 12).

Valuable for reference, and the charming arrangement of groups of three women in gathering, feeding and tending the worms, preparing the silk, etc. No. 1 is missing, but is fortunately not one of the best prints.

HOKUSAI, 1760-1849.

55. SHINAGAWA, KAWASAKI AND FUJISAWA. Three small prints of the Tokaido Series.

56. KUSAZU AND OTSU. Two prints from the same.

57. SALT GATHERERS AT KAMBARA. Man and woman. A very dainty half-block.

58. TRAVELLERS RESTING AT KAMAYAMA. Tea-house, and girl serving. Half-block, time-worn.

59. TRAVELLER AND CHILD. Small print from the quarter-block Tokaido.

60. TRAVELLERS FORDING ROUGH WATER. A fine print but time-worn.

61. YORO WATERFALL IN MINO PROVINCE. Very soft color.

A rare example of the "Waterfall Series."

(See Frontispiece.)

62. SENJU. SUBURB OF YEDO. "36 Views of Fuji." Late impression. Two men fishing, another leading a horse.

TOYOKUNI, 1769-1825.

63. LADY IN GREEN SEATED ON THE SHORE. Fine color and line work.

64. ACTOR AS A DAIMIO. Striking costume.

65. "ONE OF THE 100 BEAUTIES," carrying a black samisen box.

66. A LORD STANDING BY THE IRIS POND. Very effective black and grey color in his robe.

67. WARRIOR AS A HYPNOTIST. Using the hypnotic art in self-protection by producing butterflies.

68. SCENE FROM THE 47 RONINS. Moonlight attack in the snow.

69. TWO LADIES AT FLOWER ARRANGEMENT.

Early print in black and white, with very graceful standing figure. Half-block.

70. CHINESE LITHOGRAPH. KAKEMONO. Standing figure of Kwannon in white on a black background. Large piece.
Very rare medium among the Chinese.

TSUBA, or SWORD GUARDS.

71. TWO IRON SWORD GUARDS, one with plum blossoms, pierced (2).

72. TWO IRON SWORD GUARDS, chrysanthemum pattern (2).

73. TWO IRON SWORD GUARDS, bamboo pattern, one signed (2).

74. TWO IRON SWORD GUARD, one signed, one as a pierced Koshiwa leaf inlaid with brass (2).

75. TWO IRON SWORD GUARDS, open work, one touched with gold (2).

76. TWO IRON SWORD GUARDS, one encircled with a chain of monkeys in open work (2).

77. SWORD GUARD OF STORK IN A PIERCED PATTERN, signed, and another (2).

78. TWO OLD IRON SWORD GUARDS (2).

79. SWORD GUARD PIERCED AS BAMBOO, and another of iron (2).

80. TWO SIGNED IRON SWORD GUARDS, one in an interesting morning glory pattern (2).

81. SQUARE IRON SWORD GUARD, pierced, another in a duck pattern (2).

82. SIGNED IRON AND BRONZE SWORD GUARD, another with pierced plum blossom, signed (2).

83. QUATREFOIL SHAPE SWORD GUARD OF BRASS, pierced, and another of iron inlaid with brass "threads" (2).

84. BRONZE SWORD GUARD with wave and sail boat design, and one of iron, signed (2).

85. IRON SWORD GUARD, inlaid in gold with Deer, Moon, Maple and running stream, another of iron, pierced (2).

86. SWORD GUARD BY MASAMITSU, Dragon carved on iron and touched with gold, signed; iron sword guard, signed (2).

87. TWO IRON SWORD GUARDS, one a pierced kiri-leaf (2).

88. TWO IRON SWORD GUARDS, one carved with mountain landscape, and the other pierced (2).

89. SIGNED IRON SWORD GUARDS, pierced, and another in a charming pattern of chrysanthemums (2).

90. SIGNED IRON SWORD GUARD, and another carved as a Dragon (2).

91. IRON SWORD GUARD IN BIRD AND WAVE PIERCED PATTERN, the bird in bronze carrying out the rhythm of the wave movement in a remarkable manner.

91A. KNIFE HANDLES. One of copper and two inlaid with gold (3).

CHINESE PAINTINGS ON GLASS.

92. CHINESE PAINTING ON GLASS. Three girls, one seated with a pipe, two others standing by a circular window. 13 x 19". Framed.
Kien-Lung period.

93. CHINESE PAINTING ON GLASS. Man seated, showing Poem to a Lady while a little child hides at the other end of the desk. 13 x 19". Framed.
Companion piece of the Kien Lung period.

94. UPRIGHT PAINTING ON GLASS. Chinese workmanship of the Kien Lung period, showing a lady at "flower arrangement." 19½ x 13½". Gilt frame.
Interesting detail.

95. WOMAN HOLDING A RABBIT, oval half length. Upright painting on glass. 20 x 13½". Framed.
Kien Lung period, showing European influence.

96. MOTHER ARRANGING HER HAIR, the child playing with a black box. 19½ x 14". Gilt frame.
Chinese painting on glass of beautiful workmanship.

97. CHINESE PAINTING ON GLASS. Two girls standing near a large window. Kien Lung period (broken). 11½ x 15½". Gilt frame.

98. LACQUERED WOOD PANEL. Shaped top. One side carved and painted in a Lotus Plant in blossom; the other side in a Mythological animal on a black background. 18 x 21".
A very interesting old piece of the Kien Lung period.

99. CHINESE HARD WOVEN WOOLEN RUG. Conventional design stencilled on an old pink ground.
Suitable for a table or couch cover.

100. CHINESE HARD WOVEN WOOLEN RUG. The centre of natural color, and the ends in grey of a charming shade.

BROCADES AND EMBROIDERIES.

Mostly Nishijin Looms of the 18th and early 19th Centuries.

101. KINRAN ALTAR COVER. Diagonal Bamboo and crest design in silver on an old red-brown ground. Date about 1750. 21 x 25″.

102. NISHIKI ALTAR COVER. Large Botan (peony) crests in green and silver on an old orange ground. 23½ x 26½″.

103. NISHIKI ALTAR COVER. Dragon on Howo-Bird crests with floral motif in silvery and purple iridescence on a mulberry ground. 24 x 25″.

104. NISHIKI ALTAR COVER. Conventional Dragon and Kiku blossoms on an old red ground. Time-worn.

105. KINRAN ALTAR COVER. Large Botan flowers on a bamboo lattice beautifully developed in iridescent gold on an apricot ground. 20½″ square.

106. KINRAN ALTAR COVER. Chrysanthemum and wave crests with running Wistaria vines in silver on a tan ground. 22″ square.

107. NISHIKI ALTAR COVER. Stork, Turtle and other small crests, omens of happiness and long life, on an old pink ground. Two stains. 22 x 23″.

108. NISHIKI ALTAR COVER. Large Dragon and flower crests with cloud motif in old blue on a faded brownish ground. 22 x 23″.

109. NISHIKI ALTAR COVER. Rows of half open fans and Plum-Blossom crests in gold and iridescent greens, on a midnight blue ground. 21½ x 22½″.
Not often found in this shade of blue.

110. KINRAN ALTAR COVER. Tiny howo-bird and floral crests in gold and rich iridescent peacock green on an old orange ground. 24 x 29″.
Rich in color.

111. NISHIKI ALTAR COVER. Large kiku, botan and dragon crests in ivory and blue iridescence on an old red ground. 25 x 35″.
A larger piece than usual in altar covers.

112. NISHIKI ALTAR COVER. Large cloud and dragon crests on a faded mustard ground. 22½ x 26″.

113. NISHIKI ALTAR COVER. Dragon and floral crests in old blues and greens on a golden brown ground. 25 x 29″.

114. KINRAN ALTAR COVER. Large Chrysanthemum blossoms and leaves alternating with peonies in cerise, ivory and gold on a brownish red ground. 26 x 29″.

115. NISHIKI ALTAR COVER. Continuous hexagonal medallions in iridescent green outlined with black and ivory, divided by blue blossoms on an old red ground. 25½ x 26½″.
Rich but soft in tone.

116. NISHIKI ALTAR COVER. Crane crests in crimson lines against an all-over Karakusa motif on a rich green ground. 25″ square.

117. NISHIKI ALTAR COVER. Floral crests, alternating with a cloud motif in old blue, green and ivory on a faded rose ground. 26 x 29″.

118. NISHIKI ALTAR COVER. Large Dragon design in iridescent green and ivory against a web of rich red. 25 x 26½″.

119. NISHIKI ALTAR COVER. Lucky crests in old blue on a golden brown ground. 23½ x 24½″.

120. KINRAN OHI (or Shoulder band). Small dragon crests in gold against cloud motifs and background of greenish gold. Long panel, 15 x 60″.

121. KINRAN OHI. Kiri crests in silver against a Karakusa motif in gold on a soft cherry ground.
A long panel, 12½x59″ worn by a Buddhist Priest of the highest rank. Charming tone.

122. NISHIKI ALTAR COVER. Dragon, howo-bird and floral crests in Persian colors. 32½ x 33″.
A large altar cover of rich color.

123. LONG KINRAN ALTAR COVER. Flying storks against bamboo trees in rich gold on an old brown ground. 22 x 60″.
A very decorative hanging.

124. NISHIKI ALTAR COVER. Large crests in ivory, orange and purple against a green and silver "web." 32 x 33″.

125. LONG KINRAN ALTAR COVER. Botan (with foliage) and small dragon crests in silver on a faded brown ground. 23 x 93½″.

126. KESA OR PRIEST'S ROBE. Karaori all-over pattern of Mokko crests (four as a unit in diamond shape), all in different soft shades on an old brownish red ground. 83 x 37½".

127. KINRAN KESA OR PRIEST'S ROBE. Dragon, howo-bird and floral crests in gold ivory and iridescent blue and pale green on a rich warm brownish red ground. 45 x 79".

128. ITO NISHIKI KESA. Karakusa motif in gold and iridescent copper on a rich soft green ground. 46 x 83".
A very fine piece, date about 1750.

129. OBI OR LADY'S SASH OF BROCADE. In a small pattern of Kikio blossoms against a Karakusa motif in gold threads on a gold ground. 26" x 4 yards, 13".
An unusually fine piece of "cloth of gold," the reverse almost as beautiful, and of great decorative quality. In fine condition.

130. SHUCHIN OBI OR SASH. A small pattern of Tsuzumi shape in a "web" design, alternates with one of tiny floral pattern, developed in golden brown and blue on an old gold-colored satin ground. 27" x 4 yards, 19½".
A fine piece of exquisite pattern.

131. SHUCHIN OBI OR SASH. All-over pattern of small Kikio blossoms and leaves in deep blue and stone blue on an iridescent golden blue ground. 27" x 4 yards 19".

132. SHUCHIN OBI OR SASH. Chinese design, in an all-over pattern of Chinese houses, pine-trees in the garden and flying storks in ivory on an old iridescent mulberry ground. 25" x 4 yards 11".
Has been folded and worn as an obi.

133. SHORT OBI STRIP. All-over floral pattern of tea-colored satin. 12 x 53".

134. SQUARE OF BLUE CHINESE EMBROIDERY, alternating with apricot strips. The centre a panel of Butterflies and flowers of rich blue embroidery. 22 x 25".

135. JACKET OF CHINESE EMBROIDERY. Dragon in gold thread and flowers in blue embroidery on an orange ground. Bordered with strip of blue embroidery and black satin. Wide short sleeves.

136. BABY'S COLLAR OF CHINESE EMBROIDERY. Garden scenes, ending in figures at each corner, edged with purple, green and blue.

STENCIL TRAY AND STENCILS.

137. STENCIL TRAY. Stencil of butterfly pattern mounted as a tray with glass bottom, oak frame, brass handles. 15 x 18″.

138. THREE LARGE STENCILS. Large foliage, intricate ground. 17 x 26″

139. CHRYSANTHEMUM FLOWERS, grasses, etc. Three large stencils. 17 x 26″.

140. CAMELIA FLOWERS. Dragon-flies, etc. The same (3).

141. VINE PATTERN against straight lines, etc. The same (3).

142. MORNING GLORIES, primroses, etc. The same (3).

143. FLYING BIRDS, etc. The same (3).

144. FLOWERS AND GRASSES, etc. The same (3).

145. IRIS BLOSSOMS, fine running ground, etc. The same (3).

146. BUTTERFLIES, GRASSES, etc. The same (3).

147. EASTER LILY AGAINST THE SUDARE, etc. The same (3).

148. KESHI FLOWERS against fine intricate lines, etc. The same (3).

149. FLYING SEA GULLS, etc. The same (3).

150. LARGE BUTTERFLIES in a charming pattern, etc. The same (3).

151. LACY BUTTERFLIES AGAINST A FINE LINE GROUND, etc. The same (3).

152. OLD KNARLED CHERRY TREE TRUNK and foliage, etc. The same (3).

153. FOLIAGE DESIGNS. Three medium sized stencils. 17 x 20½″.

154. LEAF AND FLOWER DESIGN, etc. The same (3).

155. FOLIAGE BLOWING IN THE RAIN, etc. The same (3).

156. HIBISCUS BLOSSOMS, etc., all against fine lines. The same (3).

157. ICHO LEAVES against a fish-net background, etc. The same (3).

158. MOTIF OF FLOATING LEAF MASSES, etc. The same (3).

159. MAPLE LEAVES, fish-net ground, etc. The same (3).

160. KIKYO FLOWER AND BUTTERFLIES, etc. The same (3).

161. FIVE SQUARE STENCILS, gourds and leaves, etc., in a bold design, about 1729. 15″ square (5).

162. FIVE SQUARE STENCILS. Bamboo, parasols, etc. The same (5).

KAKEMONO PAINTINGS.

163. SPARROW ON BAMBOO. Original drawing in black and white.

164. LADY STANDING THINKING. Her head resting on her clasped hands. Water-color. Signed.

165. YOUNG GIRL WITH UMBRELLA. Stormy day. A charming figure as she hurries along in a black robe with cherry lining. Water-color, unsigned.

KAKEMONO PRINTS BY VARIOUS ARTISTS.

166. TOYOKUNI. Young Mother combing her baby's hair. He holds a basket of fruit and flowers.

167. YEIZAN. Girl with Hane and Hagoita. No pattern in her robe which falls in graceful lines; the obi of black with blue crests.

168. YEIZAN. Lady Reading a love-letter. Her grey robe of small Chrysanthemum crests is tied with a rich black obi.

169. YEIZAN. Large falcon on a rugged pine branch against the rising sun.

170. SHUNSEN. OIRAN IN GORGEOUS COSTUME of carnation pinks.

171. YOSHIKAZU. Girl returning from Holiday-making. Her robe of deep striped blue, and she carries a treasure-laden branch of a tree.

172. KUNISADA. Girl in dress of gourd pattern walking with large open umbrella of dull green. Very effective.

173. CHIKAYOSHI. Girl in a gown of wavy pattern tying a poem to the Cherry Tree.

174. YEIZAN. Young Samurai holding a Falcon. A very handsome grey and blue print.

175. YEISEN. Girl in a blue flowered gown carrying a bowl of goldfish.

176. CHINESE PAINTING. Landscape on a foggy day. Painting in black and white, mounted in old brocade.

177. CHINESE PAINTING. Similar and mounted in old brocade.

178. CHINESE FAN PAINTING. Mountainous Landscape in rich old tones of green, brown and black on a folding fan of dull silver. Time-worn but retaining remarkable beauty.

179. LARGE FRAMED CHINESE PAINTING. Bird on a Camelia Tree. Badly faded but old red tones of the blossoms are interesting. 35 x 14".

VARIOUS ARTISTS.

180. YEISEN. Girl, attended by a maid with a Samisen returning from a call.

181. YEISEN. Girl, half length, reading a letter.

182. YEISEN. Young girl on a windy day, walking near a Fish market.

183. YEIZAN. Girl writing a love-letter. Half length.

184. TEISAI. Oiran and two Kamuros on parade, passing under a Cherry Tree. Good in color, note the black.

185. KUNIYOSHI. Poetess on the Hill-tops on her lonely journey.

186. SHUNSEN. Women divers on a rocky ledge, two ladies watching them. Worn.

187. SHUNSEN. Two actors, man and woman.

188. KUNICHIKA. An oiran, in gorgeous dress. Half length.

SURIMONOS, or NEW YEAR'S CARDS.

189. SIX YOUNG GIRLS PLAYING GAMES. Worn.

190. HUT AND LONELY PINES, on a rocky ledge.

191. FIRST SPRING OUTING. Two ladies and a boy, charming half block.

192. ARMOR AND BRANCH OF PLUM BLOSSOMS, symbol of victory. By Massayoshi. Original impression, signed. Worn.

193. TWO SURIMONO BY HOKUBA. Brush-holder and peacock feather; Tanto in a crimson lined black bag, and Kodzuka (printed in silver) (2).

194. ASAKUSA TEMPLE BY NIGHT. Unusual coloring in black. Early impression with margins.
From the Toto Meisho Series.

195. UYENO PARK IN SPRING, clearly printed.

196. GAY STREET CROWD IN THE YOSHIWARA, cherry season.

197. TEMPLE ON ATAGO MOUNTAIN. Soft color and the trees in black (unusual).

198. UYENO PARK IN SPRING. Brown print.

199. TRAVELLERS RESTING AT ASAKA INN. Tokaido series.

200. TRAVELLERS FERRYING TO ARAI STATION. Tokaido series.

201. KAMEYAMA CASTLE IN WINTER. One of the great snow scenes. Late impression.

202. TEA HOUSE AT HODOGAYA. Upright Tokaido series.

203. HORSES IN PASTURE AT CHIRIN.

204. DAIMIO PROCESSION PASSING AKASAKA VILLAGE AT NIGHT. Note the orange colored lanterns against the dark sky.

205. FULL MOON AT SARUWAKA. Village street and said to be the only print by Hiroshige showing shadows cast by people. Yedo Hyakkei series.

206. SAMURAI RESCUING A LADY FROM A BAND OF ROBBERS. Great pine-trees, and rocks lit by a waning moon are very effective.

207. MIRROR MOUNTAIN, showing moon reflection in every pond.

208. RETURNING SAILS, YAHASHI. One of the most desirable prints of the "Lake Biwa" series. Late impression.

DIPTYCHS, TRIPTYCHS AND OTHER PRINTS.

A series of prints of striking color, well fitted for country house decoration and studios.

209. DIPTYCH BY TOYOKUNI I. Crowd in gay festival costume marching at Yedo. Fuji in the background. Rich brown tone. Time worn.

210. DIPTYCH BY TOYOKUNI. Daimo's Garden Party. Subdued tone.

211. DIPTYCH BY TOYOKUNI. Girl bringing tray to her Lord. Interesting detail of tea-service, etc.

212. KUNISADA DIPTYCH. Ladies viewing fireworks from a Veranda overlooking Ryogoku Bridge.

213. KUNISADA TRIPTYCH. Narihira, the poet, watching peasant girls carrying salt water on Suma Beach. Awaji Island in the distance.

Very decorative. The figure to the left is extremely graceful in the backward pose.

214. TRIPTYCH BY KUNISADA. Lord and Ladies enjoying the Iris Blossoms.

215. TRIPTYCH BY TOYOKUNI. Daimio's Garden Party. He is seated in state on an Engawa, while adoring Ladies minister to him. The background of small Yamabuki flowering shrubs against a winding stream.

216. TOYOKUNI TRIPTYCH. Daimio visiting a lady at night. Court-yard with great cherry tree and black fence, and another lady listening.

217. TOYOKUNI TRIPTYCH. Inaba-Kozo giving money to pilgrims, while inside the house his servant commits harakari.

218. TRIPTYCH BY TOYOKUNI. Young Katsuyori parting from his sweetheart at the enemy's castle, many ladies peeping.

219. TOYOKUNI TRIPTYCH. DAIMIO'S FESTIVAL IN SPRING. A Musical party with six ladies on the Verandah, with a charming background of blossoming cherry trees and a row of great orange lanterns outlined against the dusk.

220. UTAMARO TRIPTYCH. A throng of ladies and coolies on the street. Discolored.

221. TOYOKUNI TRIPTYCH. Girls picking white cherry blossoms; an obliging servant maid is used as a ladder.

222. KUNIMASA TRIPTYCH. Travellers and ladies fording Oigawa.

223. KUNIYOSHI TRIPTYCH. Benkei the Hero, carrying a great Temple Bell on Yeizan Mountain for a joke.

The Hercules of Japan performing one of his great feats. A striking print.

224. TOYOKUNI TRIPTYCH. Old man conquering his enemies; with one foot on her obi, he holds a lady, and the other naked foot is planted on the sword of the warrior. Cock, drum and river form a striking background.

225. TOYOKUNI TRIPTYCH. Fight on the Bridge. The Lord stands leaning on the railing while his servant subdues a band of robbers.

226. TOYOKUNI TRIPTYCH. Party of Acrobats giving a performance under cherry trees strung with poems.

227. YEISEN TRIPTYCH. A party of twenty girls amusing themselves.
A charming print, prevailing tone of blue beautifully carried out in the elaborate screen in the background.

228. DIPTYCH BY KUNIYOSHI. Riako and his followers subduing a band of devils.
With the strength for which the artist is noted.

229. LARGE SURIMONO BY RAISHO. Banzai or New Year's Dancers. An old print of fine tone, but has been folded.

230. THREE WISE MEN, Courtier, priest and Samurai. No background.

231. HOKUSAI SURIMONO, large size. Temple keeper and child feeding a pet monkey. Late issue.

232. TOYOKUNI. Poet and attendants, brown tones.

233. KUNISADA. Girl arriving at Kuzazu Station. She is ready for travelling. Worn.

234. KORIUSAI. Man with mirror. Late impression. Good orange tone.

235. SCHOOL OF SHUNSHO. Girl dancing, with a fan. Worn.

236. TOYOKUNI. Girl seated smoking. Nice color.

237. KUNISADA. Girl carrying a tray of Gochiso on New Year's Day.

238. HOKUSAI. Men piling brush and women carrying salt-water. Late issue from the "100 Poem" series.

239. HIROSHIGE Tai Fish. From the "Fish Series."

240. ACTORS, by Toyokuni and Kiyomitsu. Half length.

241. ACTOR as Otokodate Banzuin Chobei by Toyokuni.

242. ACTOR IN OTOKODATE CHARACTER. By Toyokuni.

243. TOYOKUNI. Actor from the same series.

244. YOSHIKAGU. Woman carrying a Sake bottle. Note the dancing shadows on the Shoji.

245. SADAHIDE. Daimio procession passing Yui Station.
This and the following are a number of the picturesque processions making prints of very decorative quality.

246. KUNITERU. Daimio procession passing Ejiri under the great Mount Fuji.

247. SADAHIDE Daimio procession passing Kambara, near the two large pine trees.

248. KUNISADA. Daimio procession resting at Yokkaichi.

249. KUNITERU. Daimio's procession on Okazaki Bridge.

250. SADAHIDE. Daimio's procession passing Yoshida. With view of the Castle. Rare landscape.

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